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PLATE 29

CHART SHOWING NATURE OF AZTEC ARCHAEOLOGICAL MATERIAL

TOP ROW: Excerpts from historical picture manuscripes. 1. Arrival of the nations, in 1300, who brought a knowledge of writing (Mapa Quinatzin); 2. New Fire Ceremony of 1403; 3. New Fire Ceremony of 1455; 4. New Fire Ceremony of 1507 (2-4 from Codex Telleriano-Remensis); 5. The capture of Tenochtitlan in 1519 (Codex of 1576). SECOND ROW: Last three constructions at Tenayuca, corresponding perhaps to the cyclical renovations of 1403, 1455 and 1507. THIRD ROW: *First three*, Aztec pottery, Types II, IIIa, IIIb, found respectively in the cyclical dumps for 1403, 1455, 1507, and a *fourth* type, IV, made from 1507 through the Spanish Conquest of 1520-21. FOURTH ROW: *First two*, Aztec figurines made prior to 1403. *Last four*, made between 1403 and the Conquest, representing Xochiquetzal, Xipe, Xochipilli and Tonantzin respectively.

[p. 96(A)]

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439
323
● 531

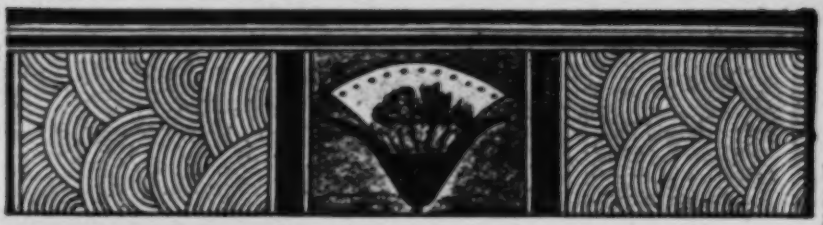

PLATE 30

TRADE POTTERY, AZTEC PERIOD

Vessels like these from Puebla and Tlaxcala were much prized in Central Mexico and obtained by trade or tribute. At the top, a design composed of a feather fan and concentric circles, taken from a hemispherical bowl. The middle cup utilizes a simple greeque pattern, while at the bottom the hieroglyph for the day Reed set against a black background decorates the neck of a vase, the body of which is painted a lustrous red.

[p. 96(B)]

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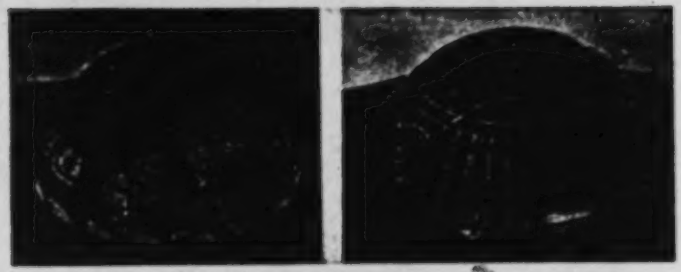
323
●531



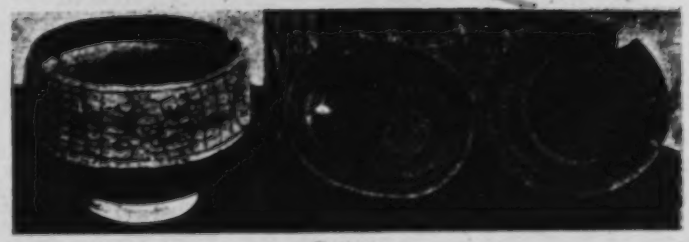


PLATE 32

AZTEC POTTERY

TOP: Design from bowl of the Aztec IV period, representing a marine worm, water plants and a fish. SECOND ROW: Trichrome vessels from the 1403 cyclical dump at Chiconauhtla. THIRD ROW: *Left:* Pentachrome trade bowl found in 1507 dump at Chiconauhtla; *Right:* Local trichrome bowl from the same dump. BOTTOM ROW: Bowl with orange-and-black design on red and two black-on-orange plates from the 1507 dump at Nonoalco.

[p. 96(D)]

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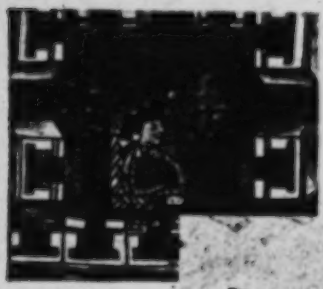
531



Rich Man

[482]

Poor Man

Beggar Man

[735]

Goldsmith

Thief

[326]

[685]

Feather Worker

[286]

Warriors

[701
411
714]

PLATES 34-35.

AZTEC SOCIETY AND COSTUME FROM

During the mid-sixteenth century the Spanish friar Bernardino de Sahagun made a famous study of the Aztecs, *Historia General de Nueva España*, which was not published until 1829. He had the Indians prepare copious illustrations to clarify his text, but they did not reach public circulation until 1905. The selections here show, besides the social division

[p. 112(B)]

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●531

[622
441]

THE CODEX FLORENTINO

expressed in our nursery rhyme: "Rich man, poor man . . ." various other activities, caught with a fresh and humorous eye. Although some of the background details indicate that Spanish influence was already strongly felt a generation after the Conquest, the general details disclose a strong persistence of the Aztec way of life.

[441]

Chief

[463]

Lawyer

Merchant

Women

[759]

Doctor

Sailor, brewer

[502
501]

Ant Bite

[p. 112 (c)]

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steps in every case. A final polishing with some simple abrasive like water and sand often completed the process. Some hard stones seem to have been detached from their matrix by applying the abrasive and sawing with a cord of rawhide or a tool of harder stone. The Middle American people also developed tubular drills of bone and reed, which, rotated by a bow and aided by an abrasive, could hollow out vases or bore out places that were otherwise inaccessible to the clumsy tools of the time.[8]

Save for descriptions and drawings, the destruction of time and man has left us only a few examples of the weaver's art. Weaving of some kind is very old, and no people, however primitive, exist in the world today who do not make at least some kind of basketry. Textiles are made as a rule by higher groups, but they are found in the American continent as part of the material equipment of peoples who had not yet learned how to make pottery. An early example of cloth, combining threads of cotton with some fiber like yucca, was found in the Lower Middle Culture horizon of Zacatenco.

The long practice of weaving must and did have a significant effect on decoration, for the rectangular patterns, to which the weaver is confined, influence all of Indian art in Continental America. Design and the arrangement of elements are more important than form in Indian art. While many geometrical patterns appear in pictures of Aztec clothing, fine embroidery could produce the effect of curvilinear designs or even naturalistic patterns drawn from the regional flora. Batik and tie dyeing also enriched the decoration of Aztec clothing. Other processes produced the effect of velvet and brocade, and some garments even imitated in tex-

1:Vaillant A-5 (1928-1936)1941 NU7 Aztec NU7

286 ture and pattern the skins of animals. Judged on a visual
531 basis, the designs on Aztec clothing were by no means inferior to those of the celebrated textile art of Indian Peru. However, we have no positive evidence that technical development of Aztec weaving was equal to Peruvian, for those ancient South American weavers knew and practiced every method known to man and even a few unique to themselves.[6] (See Plates 33–36; 62, bottom left; 64.)

287 Feather mosaic is probably an old craft, since evidence seems to show that it was known to the Upper Middle Cultures. Feather- and the technically allied fur-cloth appear in primitive horizons in North America. The process consisted in tying the stems of feathers into a fabric during the weaving process. Featherworkers adorned shields in this way, dispersing the feathers to represent animals or else purely decorative designs. They made cloaks, too, and created sumptuous insignia worn on the head or harnessed to the body. In these objects the blending of colors was so delicate and perfect as to rival paintings. As late as the nineteenth century, although the art had declined, the Mexicans still depicted landscapes and scenes from daily life in this medium, and today they make charming pictures for the tourists with cardboard, feathers and glue.[7] (See Plate 45.)

321 Feather mosaic had an early counterpart in stone and
324 shell; we found a turquoise mosaic in a Lower Middle Culture grave. The wooden handles of sacrificial knives were sometimes ornamented in this way, as were masks, shields and even small gold ornaments. A *tour de force* of the mosaic worker is a wooden shield from the Mixteca, on which little pieces of turquoise were fitted together in a relief sculpture depicting a religious scene.[8] (See Plates 48; 60, bottom right.)

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321 Mosaic workers utilized stones of different colors and
324 shells of various kinds. Pure designs were common, but ele-
●531 ments representing the costume or the body paint were
341 shown when the mosaic covered a figure in wood or stone. An application of mosaic on a larger scale was frequent in architecture, a veneer of cut stone being applied to the rubble of a platform or building. The temples of Mitla, Oaxaca, influenced by the same Mixteca-Puebla culture to which Aztec civilization owed its origin, are masterpieces of this technique, for individual blocks have their surfaces carved to fit together in an intricate geometric design.[9] (See Plate 11, bottom.)

322 The woodworkers, owing to the impermanence of their medium, have left little to exhibit their prowess, but the few surviving masks, idols, drums and *atl-atls*, or throwing boards, bear ample witness to their superb craftsmanship. The very fact that they had to work wood with stone tools makes their achievement noteworthy. Their copper tools were dull and unserviceable in cutting even the softer woods, and these implements came into use relatively late in Aztec times.[10] (See Plate 54, bottom.)

335 Wood was used extensively in buildings for roof beams and doorjambs. A beam in the palace at Texcoco was ninety feet long and five feet thick, so that its preparation and transport must have been an arduous task. There was probably little use of planks in Aztec building, since it would be difficult to prepare them with the rudimentary equipment at Aztec disposal, and adobes and plaster were easier to make and just
396 as serviceable. Wooden canoes, however, were essential for life in the lakes. Some were dugouts hollowed out by fire, but others, to judge from the type used by the Xochimilcan

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of pottery, and in the chapters in Indian history we have seen how every tribe, almost every village, had its own particular style, which changed gradually through slow shifts in the popular taste as time wore on. In the absence of written records the archaeologists fortunately have been able to rely on pottery styles to peg out in time and space the relationships of these ancient and forgotten tribes and thus lay a basis for New World history.[14]

The Aztecs, like all the other New World peoples, did not use the potter's wheel but built up their vessels with strips of clay, relying on their keen eye and sensitive fingers to achieve the desired shape. They did not use molds to form their vessels, as was occasionally done in late Teotihuacan times; nor, apparently, did they make use of the *kabal*, a block on which Yucatecan potters rested their vessels and which they turned with their feet in shaping the raw clay.

The Aztecs had an abundance of finely textured clay, orange after firing, from which they fashioned vessels for the storage and service of food. The potters of Culhuacan used this ware first, making plates with flat bottoms resting on cylindrical legs.[15] On the floors they painted curvilinear designs which were sometimes faintly naturalistic. In the second period, when the manufacture of this ware became popular all over the northern Valley, the vessels were made more coarsely, and the hollow legs degenerated to thick, elongated cones.[16] The decoration was converted into an abstract combination of curvilinear *motifs* that had the quality of European script writing. In contrast to the usual rectilinear quality of Middle American design, it may be more than a coincidence that the introduction of this style at the beginning of the fourteenth century was contemporaneous

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with the traditional date of the diffusion of picture writing by the peoples from the Mixteca. (See Plate 29, third row.)

The third phase of this style, made during the fifteenth century, saw a gradual conversion of the linework into crude, continuous patterns, but the construction of the vessels proper was much finer.[17] A few potters rejected this slovenly manner and drew elaborate geometric designs. The closely parallel lines in some of these patterns were done freehand on the curved interior surfaces of the bowls, revealing extraordinary control in draftsmanship. Perhaps in trade, perhaps in tribute, many foreign vases were introduced at this time and stimulated the local potters to develop new styles of their own.

In the fourth period, during the chieftaincy of Montezuma, the potters broke away from these extremes of concentrated meticulousness and slovenly linework. Naturalism found favor, with birds, fish and plants used as designs and executed with that careless finesse of brushwork which characterizes Japanese sepia drawing. After the Conquest draftsmen accustomed to working in this style were able to copy accurately such elements of Spanish design as the double eagle of Charles V and the coats of arms of nobles.[18] (See Plate 32, top.)

Polychrome pottery was made locally, usually consisting of a red slip, or wash, adorned with a geometric design in black and white. Coarse construction with painfully careful, if crude, draftsmanship characterized the fourteenth-century ware. In the fifteenth century the hands of the potters loosened so that they were able to paint more sophisticated designs on vessels as thin and delicate as any pottery ever made in the Americas. Trade wares were rare at first and

1:Vaillant A-5 (1928-1936)1941 NU7 Aztec NU7

emanated chiefly from Puebla, but in the fifteenth century the quality and quantity increased, indicating the effects of trade and tribute. The historical reports that Texcoco was culturally superior to Tenochtitlan are borne out by archaeology; the Texcocan wares, although following the same styles as the Tenochcan, were better made and had a greater variety of design. Also there is evidence of more trade with foreign tribes.[19] (See Plates 30–32.)

Goblets were made for pulque; graters were made for grinding chilis, and clay vessels were made for every conceivable use; one form was a small oval platter with a special compartment for sauce, resembling the "blue-plate special" dishes of our modern restaurants. The circular roaster or griddle for cooking tortillas came in with Mazapan culture and continued to be popular through Aztec times. The bottoms of griddles were roughened so that heat would penetrate rapidly and evenly to the dough on the smoothed upper surface.

Clay utensils had their use in weaving. The Aztec spinner rested the end of her distaff in exquisite little cups, often charmingly ornamented. Her spindle weights were also made of baked clay. In the fourteenth century these were heavy and had holes large enough for a heavy spindle. Often their burnished black or red surfaces were cunningly adorned with stamped or incised designs representing conventional patterns or human and animal figures. In the fifteenth century the spindle weights became much smaller, so that at times it is hard to distinguish them from beads. This reduction in size perhaps indicates the spinning of more delicate cotton threads.

The spindle weight, or whorl, has an important bearing

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CHAPTER IX

THE FINE ARTS

A consideration of those aspects of Aztec craftsmanship which we segregate as Fine Art

The Aztecs did not have a term for "fine arts," nor did they speculate about aesthetics nor make objects to be contemplated for their beauty alone. They had none of the socially sterile attitudes toward art which we adopt in our own culture. Instead, they recognized the value of superior workmanship and used its products to honor the gods who were intermediaries between man and the infinite power of the universe. Aztec art, in this respect, is no different from the great traditions ancestral to our modern aesthetic. Religion has always evoked man's best in thought and deed so long as human society believed that religion was essential to its survival.[1]

Aztec art was powerful in architecture and sculpture, weak in painting and drawing. The dance was more advanced than music, and literature, in the absence of an effective method of writing, was confined to the evanescent output of oratory. The years and the elements have left us only such examples as could survive the ravages of time, and we have no way, except by analogy with living groups, to ascertain the Aztec attitude toward their creations in those fields of endeavor which we moderns dignify as art.

X 796 [278] Any who wished, to whom it was pleasing, who wanted to, of the youths who had been drunk, [did so].

in çaço aquin cenneçuja, conmonectiaia, centlaelcujaia in mihivintia telpopochti.

[755] And some of them had so made vows that they would hide away the skins; because perchance they were covered with sores, or perhaps had an infection of the skin, or had maladies of the eyes, since for some this was successful and thus they recovered. Some did not recover.

Auh cequintin ic monextoltia, yn coatlatiaque: ipampa aço papalaoja, aço çaçaoxti, anoço ixcocoia: tel in aca, ipanti, ic pati, in aca amo pati:

[301 289] Each one of the captors came forth from his house, and appeared in and went wearing the [captive's] skin. They went with paper streamers[4] upon their shoulders and upon the calves of their legs.

cecciaca inchan in tlamanjme oalpena, oalcoa conmaqujtiuj in coatl, amatetzujtl, ymacolpan mamãtiuh, yoan in tlanitzco.

[515] And so they went jumping, pressing on, arriving together. So [foul] did they smell [that verily] the stench wounded the head. [It was] repellent. All men held their noses when they were met, when they went among people.

Auh ynic vih, chocholotiuj, hiaztiuj, centlalli mantiuh, ynjc yiaque, vel tetzonujtec, aimamjquiztli: çan neiacajxochelo ynjc namjco, ynic tetla quiça.

And the skins, crumpled and crackling, were hardened. And some carried them in baskets—dried up, frayed, stiffened.

Auh yn coatl, ocotoztzauh, ocacalachoac, oquaoac: auh in cequj ça chiqujuhtica quinapaloa, yn cuelitpioac, yn oquelochtzauh, oquappiztzoac.

[431 531 291] And the captors came in lead of the *tototeca*. They bore their incense-ladles. They went with their gifts tied up in bundles—mantles perchance painted with designs, or in dark brown,[7] or crimson, or in two colors diagonally divided,[8] or with edges adorned with feathers—with feathers surrounding the edge.

Auh in tlamanjme, quinjacan tuj in tototeca, intletlema, intletlema ietiuh: quimoolpilitiuj yn innetlauhtil, tilmatli, aço tlacujlolli, anoço camopalli, anoço nochpolli, anoço nacazminquj; anoço tenuijocanquj, yhujtenoacanquj, yhujtentlaiiabalo.

And when they had arrived at the place where the skins were hidden away, on the top of the Temple of Yopitli, Yopitli's Temple, each one dedicated [incense] to the four directions; the captors offered incense, raising [toward the sky] their incense-ladles, and shaking them.

Auh yn oazioac, yn coatlatiloian, yn icpac teucalli iopitli, iopiteucalli: nauhcampa cecciaca oatlaiiaoaia, in tlamanjme ontlenamacaia, conjiaca yn jntlema, conujujaoa.

And those who stood clothed in the skins then undid them, and stood divested [of them]. And when they had taken the skins off, they cast them down, they threw them into a cave. And the captors went down to the bottom [of the temple pyramid] and quickly left and poured out the coals into the incense-burner.

Auh yn onacticac coatl, njman mototoma, motontiacac: yn oqujoalcopin coatl, contlaça ica onmaiauj yn ozioc. Auh in tlamanj, oaltemo tlatzitla, qujoalcauhtiquiça, qujoaltentiquiça, tlehquazco in tecolli.

X 796 515 And they who had come to dispose of the skins, which they had gone about wearing, washed themselves not with water, but with flour—with corn meal, with which they rubbed their faces. They scrubbed their faces with flour.

Auh yn oquicaoato coatl, yn onmaqujtiuja, amo mixamja atica, çan ioxcotli, tlaoltextli, inic onmixxaxaqualooa, ynic onmjxmatnatiloa, mixioxcuja:

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6. See Chapter 20, n. 4.

7. In *Gesammelte Abhandlungen zur Amerikanischen Sprach- und Alterthumskunde* (Berlin: A. Asher & Co., 1902-23), Vol. II, p. 525, Seler translates *camopalli* as *kamoelfarbene* or as *orange-farbener Decke*. In *Einige Kapitel*, p. 79, he has "*kamoelfarbenen* (*von der Banane Platte der Kandiss der Banane gleich*)." Molina (*op. cit.*) has *color morado amarillo*.

For *nochpolli*, Seler (*loc. cit.*) writes "*karmoisinfarbenen* (*von der Farbe der Nochtuell, der Kochenille-Schildlaus*)."

8. Cf. Seler: *Gesammelte Abhandlungen*, *loc. cit.*, and illus., p. 531.

6: Sahagún M-5 (1529-1590) 1954 NU7 Aztec NU7

Eighth Chapter, in which are told the various articles with which they adorned the rulers and noblemen—which they placed on them when they were bedight in capes and breech clouts.

Inje **chicuei capítulo**, vncan mjtoa in jxqujtlamantli: in nechichioaia tlatoque in pipilti in jntechqujtlahaia, inje mocencaoaia in tilmatli in maxtlatl.

565
531
292

The cape with the serpent mask design, bordered with eyes;[1]	Coxxaiacaio tilmatli, tenjxio,
The cape with the conch shell design, bordered with eyes;[2]	tecacizio tilmatli tenjxio,
The cape with a design of stone discs, bordered with eyes;[3]	temalacaio tilmatli tenjxio,
The cape with the obsidian serpent design, bordered with eyes;[4]	itzcoaio tilmatli tenjxio,
The cape with wine-god jar design, bordered with eyes;[5]	vmetochtecomaio tilmatli tenjxio,
The cape with the butterfly design, bordered with eyes;	papaloio tilmatli tenjxio,
The cape with an eagle's face painted on it, bordered with eyes;[6]	xocalquzuhio tilmatli tenjxio,
The red-bordered ocelot cape, in the middle of which stood an ocelot;[7]	ocelotentlapalli iitic icac oçelotl,
The cape of dark green diagonally divided, in the middle of which stood an obsidian eagle;[8]	chicoiapalli nacazmjoquj iitic icac itzquzuhtli,
The cape of blue knots diagonally divided,[9] on which a spear-eagle stood;	xiuhtlalpilnacazmjoquj, tlacochquzuhtli vncan icac,
The maguey fiber cape, with an ocelot tail pendant;	quetzalichtilmatli ocelocujtlapillo
The cape of shining maguey fiber [ornamented with] flattened heads;	quetzalichpetztli, quapatlacio tilmatli,
The orange cape with the wind jewel[10] [design] and the feathered border;	camopalecaccncaio, tenjujio tilmatli,
The orange cape with a striped border;	camopalteuaoanquj tilmatli,
The light blue cape with a wind jewel design, which had a border of feathers with spirals;	apalecaccncaio tilmatli, itjtica tentlaiaoalo,
The carmine-colored cape with an eye border;	nochpaltilmatli tenjxio,

1. Tela, "fin-d. bank. VIII.-d. 6a, 'Tezcatzine, Codex Ambras, the border with eyes or spots. Also see corresponding Spanish text.
2. Cf. James Cooper Clark: *Codex Mendoza* (London: Waterlow and Sons, 1938). III, fol. 68.
3. Cf. corresponding Spanish text.
4. Cf. Clark, op. cit., fol. 31.
5. Cf. *ibid.*, *op. cit.*
6. Cf. *ibid.*, fol. 69. An alternative translation might be "the eyeball eagle feather cape."
7. Cf. *Ibid.*, fol. 31. See also Seler, *Gesammelte Abhandlungen*, II, p. 522.
8. Repeated; see, however, Sahagún, op. cit., III, p. 181.
9. *Xiuhtlalpilli* might refer to a design suggested by the ceremony of tying the years.
10. See, however, corresponding Spanish text, in which pantemaitl is described as a flower; see also Book VIII of the Codex, fol. 16a.

6: Sahagún M-5 (1529-1590) 1954 NU7 Aztec NU7

565 The tawny cape with a spiral border; quappachtentlaiaoalo tilmatli,
292 The coyote fur cape with a spiral border; coiochcatentlaiaoalo tilmatli,
The tawny, knotted cape; quappachtlalpilli tilmatli,
531 The cape with scorpion design stripes; colotlaxochio tilmatli,
The tawny cape with the water spider; quapachatocaio tilmatli,
The tawny cape with the butterfly; quappapaloio tilmatli,
The ocelot cape; ocelotilmatli,
The cape with the eagle's leg; quauhtetepoio tilmatli,
The cape with the ocelot skin itep design;[11] ocelocacalcoliuhquj tilmatli,
The ocelot cape; ocelotilmatli,
The half-ocelot, half-eagle cape; ocelocquauhtlatlapanquj tilmatli,
The tawny cape provided with the design of an eye upon a hooked element;[12] quappachixcoliuhquj tilmatli,
The cape with the design of a ladder on the earth; tlallecaoazio, tilmatli,
The cape with an embroidered, radiating design; tlamachmoiaoac tilmatli,
The cape of duck feathers with a colored border; xomoiujtilmatli tentlapallo,
The cape of duck feathers with [a design of] flattened heads; xomoiujtilmatli quappatlacio,
The white duck feather cape, bordered with eyes; iztac xomoiujtilmatli tenjxio
The duck feather cape, with [a design of] young ears of maize; xomoiujtilmatli elotic
The wolf skin cape; cujtlaichujtilmatli,
The blue knotted [cape], bordered with eyes; xiuhtlalpilli tenjxio,
The cape with a sun [design], bordered with eyes; tonatiuhio tilmatli tenjxio,
The old cape with the eagle head design;[13] quauhxonteconio tilmatli mamanquj,
The cape with the war symbol; teuatl tlachinoltilmatli,
The cape with the basket flower design;[14] oacalxuchio tilmatli,
The cape with the young maize ear flower design;[15] elotxuchio tilmatli,
The cape with the colored prince's flower design; tlapaltecuxuchio tilmatli,
The cape with the dahlia design;[16] acucuxuchio tilmatli,
The cape with the plumeria flower design;[17] cacaloxuchio tilmatli,
The cape with the poinsettia design;[18] cuetlaxxuchio tilmatli,
The white-duck feather cape, diagonally divided; iztac xomoiujtilmatli nacazmjnquj,
The white duck feather cape, with the face of a wolf; iztac xomoiujtilmatli cujtlachixio,

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11. *Ocelocacalcoliuhquj* (*ocelotl*, *tecalli*, *calcoliuhqui*—*caxlan*, *quauh*, *tecuani*): *quauh tecuani* with curved dentations. The nature of weaving makes it a stepped design.

12. Cf. *representación* in *Primeros memoriales*, Cap. IV.
In the *Real Academia de la Historia MS*, *pipiltecolcoliuhqui ilhuatl* follows *quappachcoyolcoliuhqui tilmatli*.

13. Cf. Sahagún, *op. cit.*, I, p. 161 (*quauhxonteconio*).

14. Prunner flower design, in Edward Seler: *Collected Works* (J. Eric S. Thompson and Francis B. Thompson, eds.; Cambridge, Mass.: Carnegie Institution of Washington, 1939), Vol. II, Part 3, p. 95 (*Auehuetzin* sp.?). Emily Walcott Emmart, in *The Badianus Manuscript* (*Codex Barberini, Latin 241*; (Baltimore: The Johns Hopkins Press, 1940), p. 234, calling it a basket flower, says it is a species of *cuauhcacomo*. Francisco Hernández, in *Thesaurus rerum medicarum Novae Hispaniae* (Mexico: Academia Nacional de Medicina, 1943), p. 102, identifies the *huauhtzontecomatl* (*-tecomatl*) as *Phyllodendron affine*, Humbl.

15. Seler, *op. cit.*, p. 96 (*Magnolia* sp.?). Emmart, *op. cit.*, p. 275, mentions *tzauhtli elotzochitl* belonging to the *Compositae*.
Yellowtzochitzintli, here listed in the *Real Academia de la Historia MS*, is entered in the *Florentine Codex*.

16. In Francisco Hernández: *Historia de las plantas de Nueva España* (Mexico: Imprenta Universitaria, 1943), I, p. 24, this is *Dahlia excelsa* Cav.; in Seler, *loc. cit.*, *D. variabilis*; in Emmart, *op. cit.*, p. 305, *Dahlia* sp.

17. In Hernández, *op. cit.*, III, p. 806, *Plumeria acutifolia* Poir; in Seler, *loc. cit.*, *P. rubra*; in Emmart, *op. cit.*, p. 305, *P. rubra* L. *Tetramaria*, *op. cit.*, I, p. 251, identifies the *cacaloxochitl* as *P. rubra* L., *P. lancifer* R. & P., and *P. acutifolia* Poir. Cecile Hulse Matschat, in *Mexican Plants for American Gardens* (Boston and New York: Houghton Mifflin Company, 1935), pp. 23, 177, has *P. acuminata*, and refers to it as "frangipani" and "temple flower."

18. In Hernández, *op. cit.*, III, p. 958, *Euphorbia* (*Poinsettia*) *pulcherrima* Willd; in Seler, *loc. cit.*, *Poinsettia pulcherrima*.

565 The cape of colored feathers, with embroidery; tlapallopiltilmatli tlamachio,
292 The cape with the face of a wolf; cuitlachtzio tilmatli,
531 The cape with the tips of eagle wings; quauhxamaxcio tilmatli,
The cape with a border of peppers flowers; xoxopaxochio tilmatli,
The cape with the *ivy* design;[19] quauhtilmatli,
The bed covering cape; xoxoj tilmatli pepechtli,
The mattress;[20] quechpepechtli,
The large cape used to keep oneself dry; xoxoj tilmatli nenetzticoj,
The breech clout with the *ivy* design embroidered at the ends;[21] quauhxocuellamachio maxtlatl,
The breech clout with the market place design; tianquizio maxtlatl,
The breech clout with the eagle's leg design; quauhtecpaio maxtlatl,
The breech clout with the turquoise mosaic mirror design; xiuhtecaio maxtlatl,
The breech clout with the butterfly design at the ends;[22] ocpaxpaloio maxtlatl,
The breech clout striped in many colors; centzonmaxtlatl tlatlachpalpoalli,
The breech clout made of twenty pieces,[23] with the wind jewel design at the ends; compoalxoxol acahecacencuio,
The tawny colored breech clout with embroidered ends; quappachmaxtlatl acan tlamachio,
The carmine-colored breech clout with the ocelot head; nochpalmaxtlatl, ocelonextecuio
The ocelot breech clout with a step design; ocelotaicalcolixhquj maxtlatl,
The coyote fur [breech clout] with the eagle head; quauhcoamaxtli,
The breech clout with feathered discs at the ends; acuiojcemalacaio maxtlatl,
The breech clout with radiating embroidery at the ends. acatlamachxoiocuc maxtlatl.

19. Sahagún, *op. cit.*, III, p. 257; IV, p. 297.
20. Fray Alonso de Molina: *Vocabulario de la lengua mexicana* (Colle Plantiniana, ed.; Leipzig: B. G. Teubner, 1880), Spanish-Nahuatl section—*petlachtli*, *cuitlachtli*.
21. Sahagún, *op. cit.*, p. 97, reads *pano* for *xoxo*.
22. Cf. Spanish text, fol. 10v.
23. The *Florentine Codex* omits *coyoichcauacachtli* before *quauhcoamaxtli*, found in the *Real Academia de la Historia* MS.

[p. 26 is blank]

6: Sahagún M-5 (1529-1590) 1954 .NU7 Aztec NU7

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714 **Twelfth Chapter, in which it is told how the rulers were arrayed whom they sent to the wars.**

Inic matlactliomome capitulo, vncan mitoa: inic motlachioaia in tlacopa, in quiçidaia iaopa.

The costly red spoonbill headdress set off with gold, having very many quetzal feathers flaring [from it], and with it, borne upon his back, the skin drum upon a carrying frame, and decorated with gold.

[237]

Tlauhquechalmamalli tlaçotlaqui cuitic tzacuj, tlaio: cuitca mjec in quetzalli icacuechcacaoac: injcal in tlamamalli, vapoal in coloali tlachialoli, cuitic tzacujlaio:

And they dressed him in a red shirt, made of red spoonbill feathers [decorated with] flint knives' [fashioned of] gold; and his *aquaxtic* leaf shirt was made all of quetzal feathers.

The shield was ringed with thin gold, and its pendants were made of precious feathers.[2]

[He had] a green stone necklace of round, large, green stone and fine turquoise combined.

The ruler placed upon his head a blue cotinga feather headdress which was set off with gold, and had quetzal feathers flaring [from it]. Over the upper part of his body he put a shirt of blue cotinga feathers.

[237]

And as a burden for his back [he had] a blue skin drum fashioned on a frame, and [ornamented] with gold.[3]

All quetzal feathers was its *aquaxtic* shirt; and its pendants were all costly feathers. And the [ornaments of] flint knives, for its covering of blue cotinga feathers, were of thin gold [plate].

The ocelot Xipe was made of ocelot skin; its flint knife [decoration] was made of gold.

Its *aquaxtic* leaf shirt was all of quetzal feathers.

The ocelot drum, the burden on his back, was of gold [decorated] with [wavy lines called] hawk scratches.

[531]

The shield was covered with blue cotinga feathers and had a disc of gold in the center.

Inic matlactliomome capitulo, vncan mitoa: inic motlachioaia in tlacopa, in quiçidaia iaopa.

Tlauhquechalmamalli tlaçotlaqui cuitic tzacuj, tlaio: cuitca mjec in quetzalli icacuechcacaoac: injcal in tlamamalli, vapoal in coloali tlachialoli, cuitic tzacujlaio:

auh in ixhoal cuammaquja tlachialoaj, tlauhquechalmajcl inic tlachialoli: cuitic tzacujlal in jztacpaio, auh in jztapcuac mochiualoac: çan mach quetzalli.

Chimalli, cuitic tzacujlal, in tlamamalli inamaio, tlaçotiqui in jaxcalquilollo mochiualoac,

chalchiuhcoscol, tlacuapajztlli in oloiuhqui, in vncj, chalchiujtl, iuan teoiujtl

xiuhcozcatzintli, cuitic tzacujlaio, quetzalli in jcuecuelacacaio, in jaxamaxca cuammaquja tlamanj: auh in jtlac cotaquja xiuhcozcoscol,

auh in tlamamalli xoxouhqui vncal in coloali tlachialoli cuitic tzacujlaio

çan mach quetzalli in jztapcuac, muchi tlaçotiqui in jaxcalquilollo, cuitic tzacujlal in tlamamalli in jztacpaio, in xiuhcozcoscol,

ocelocuic, ocelcoscol inic tlachialoli, cuitic tzacujlal inic tlachialoli in jztacpaio,

çe mach quetzalli in jztapcuac,

ocelocuicol in tlamamalli cuitic tzacujlal inic tlatlauhquiqui.

Chimalli xiuhcozcoca tzacuj, cuitic tzacujlal ic ixtapo,

1. *Tzompachtli*, the corresponding Spanish text refers to *espuma de oro* whose rare translation were "fine knives." The shape of the rare is similar to that of a knife. Cf. also Sahagún, op. cit., and Dibó, op. cit., II, p. 299, where *Tzompachtli* is used erroneously.

2. The *Real Academia de la Historia* MS follows translations with *y* reads *quetzalli ya tzacuhuiloaia cuitlachiloa*—green quetzal feathers, to which small *quauhquaquaxtic* [of gold] are added at the points.

3. The corresponding Spanish text reads: "*Y colgaua detas plumas, hasta las espaldas, vn escudo grandezillo, pauesa de vna vara redonda, como para dançar vnos.*" This passage Sahagún (op. cit., II, p. 590) translates as "*Tenia vnos rodel cof dos Baslos otro Tzacuxal quetzalin, con dorado Cuauhxal Lacuhcuxal, dor vnb Cuhl Chimapan &c.*"

6: Sahagún M-5 (1529-1590) 1954 NU7 Aztec NU7

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714
●531

The quetzal feather butterfly was the burden for the back; with it belonged the yellow parrot feather shirt, [decorated] with hawk scratches in gold.

quetzalpapaloti in tlamamalli, inamjc toçeuel, cuitic teucujtlal injc tlotlosjnecpuj.

The shield with a golden disc had a golden butterfly in the middle. [There was] a quetzal feather claw,* with gold. The shirt [which belonged to this] was of yellow parrot feathers.

Chimalli teucujtlalca itixapo, teucujtlapapaloti ijpic mani quetzalapilli, cuitic teucujtlalo, toçeuel in jeuuio.

The golden hood had horns of quetzal feathers; its shirt was of yellow parrot feathers.

Cuitic teucujtlaquacalalaxli, iquetzalquaquauh, ieuuio cuitic toçeuel.

The silver hood had quetzal feather tufts held in cups. With it belonged a shirt of yellow parrot feathers with hawk scratch [decorations] in gold.

Iztac teucujtlaquacalalatli, quetzaltecomaio: inamjc toçeuel cuitic teucujtlal ic tlotlosjnecpuj

[There were] the quetzal feather banner of the spear house; the silver banner with a spray of quetzal feathers held in a cup at the top; and the golden banner with a spray of quetzal feathers held in a cup at the top.

quetzalpanjtl tlacochcalcaiotl. Iztac teucujtlapanjtl, quetzaltzontecomaio. Cuitic teucujtlapanjtl, quetzaltzontecomaio.

The finely wrought obsidian butterfly was of quetzal feathers and gold; its teeth and claws were all of precious feathers; and it had quetzal feather horns.

Itzpapaloxi tlaçotlanquj quetzalio, cuitic teucujtlaio, in jtlan, in jiaxi muchi tlaçoxujtl: iquetzalquaquauh.

The finely wrought butterfly of [the goddess] Xochiquetzal [was made of] precious feathers; and its horns were of gold and quetzal feathers.

Xochiquetzalpapaloti, tlaçotlanquj in tlaçoxujtica: ioan cuitic teucujtlaio, iquetzalquaquauh

[There was] a quetzal feather crest-like device. With it belonged a blue cotinga-feather shirt; the shield was covered with blue cotinga feathers and had a disc of gold in the center.

quetzalpetzactli, xiuhtoconxi injcallo in chimalli xiuhtoconxica tzacuj, cuitl[illegible]teucujtlal ic itixapo,

The Xolotl head of yellow parrot feathers, with balls of quetzal feathers, was ornamented with gold. With it belonged a shirt of yellow parrot feathers with hawk scratch decorations in gold.

tzouhquixolotl iquetzalxemal, cuitic teucujtlaio, inamjc, cuitic teucujtlal injc motlotlosnjtec,

The blue Xolotl head was ornamented with quetzal feathers and gold. With it belonged a blue shirt.

xoxouhquj quaxolotl, quetzallo cuitic teucujtlaio in jnamjc xoxouhquj cuel.

The white Xolotl head was ornamented with quetzal feathers and gold. With it belonged a white shirt.

Iztac quaxolotl, quetzallo, cuitic teucujtlaio in jnamjc iztac cuel.

The bright red Xolotl head was ornamented with quetzal feathers and gold; its shirt was likewise bright red.

Chichiltic quaxolotl, quetzallo, cuitic teucujtlaio, in jeuuio, çan no chichiltic.

The headdress of trupial feathers was ornamented with quetzal feathers and gold. With it belonged a shirt of yellow parrot feathers.

Çaquantzontli, quetzallo, cuitic teucujtlaio toçeuel inamjc,

The yellow demon of the air was made all of gold, and had quetzal feathers and balls of quetzal feathers.

tzitzimjtl: muchi cuitic teucujtlal injc tlachiuhtli, quetzallo, iquetzalxemal.

The blue demon of the air had quetzal feathers, was made all of gold, and had balls of quetzal feathers.

Xoxouhquj tzitzimjtl, quetzallo, muchi cuitic teucujtlal injc tlachiuhtli, iquetzalxemal.

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* Cf. discussion in Seler, op. cit., I, pp. 998f., as well as corresponding Spanish text—"a manera de chapa, y en medio de ella una cosa redonda, de plumas ricas, y una pua."

The white demon of the air was of gold, and had quetzal feather balls.

The yellow, Huaxtec, pointed, conical cap had a golden [disc] in front and was girt with quetzal feathers. And the shirt was of yellow parrot feathers [decorated with] hawk scratches. Gold was his crescent-shaped nose plate; gold were his ear pendants, with quetzal feather spindles.

The white, Huaxtec, pointed, conical, paper cap had quetzal feathers bound at the base and a [disc] of gold at the front; its spindles were of quetzal feathers and gold. Gold was his crescent-shaped nose plate, and gold were his ear pendants.

[For] the bi-colored Huaxtec, the shirt was half blue and half yellow. His conical, pointed cap was also bi-colored—half blue and half yellow, and it had quetzal feathers girt at the base and a golden [disc] at the front. Gold was his crescent-shaped nose plate; his ear pendants were gold; and his spindles were of quetzal feathers.

The golden conical cap had quetzal feather tufts held in cups. The silver conical cap had quetzal feather tufts held in cups.

[There were] shell trumpets and clay pipes which were blown in battle so that the warriors might set forth together to fight. The standard, [which was] of gold, and the quetzal feather banner dispatched the men to battle. When it was seen that already all the standards were raised, then the warriors set forth together to do battle.

The quetzal feather sun [contained of] a golden sun, and in the middle of it was a circle of quetzal feathers. The young maize flower crest had, as its leaves, quetzal feathers, and [was ornamented] with flint knives [fashioned of] gold. On his temples were plate-like pieces of gold. The wooden sword [was provided] with obsidian blades [set in] a groove at its edge. The headdress of quetzal and heron feathers [ornamented] with gold, [had] single quetzal feathers, and many quetzal feathers rustled [from it. There was] the ocelot water jar, whose foam had single quetzal feathers [set in it], and many quetzal feathers rustled [from it].

Iztac tzitzimitl, cuxtic teucujtlaio, iquetzalhemal. 643

Cuxtic cuextecatl icopil ujtzauhcuj, izquauhcujtlaio, quetzaltica cujtlalpic: auh in eoatl, toçeoual matlactlomjtec, cuxtic teucujtlatl in jiacametz, ipipilol, cuxtic teucujtlatl, imamalacaquetzal. 714 531

Iztac cuextecatl iamacal ujtzauhcuj, quetzaltica cujtlalpic, izquauhcujtlaio, imamalacaquetzal teycujtlaio: cuxtic teucujtlatl in jiacametz, ipipilol cuxtic teucujtlatl.

Chictlapanecuj cuextecatl, çecilapal xonxuhcuj, cecilapal cuxtic in eoatl, icopil ujtzauhcuj, no chictlapanecuj, cecilapal xonxuhcuj, cecilapal cuxtic quetzaltica cujtlalpic, izquauhcujtlaio, cuxtic teucujtlatl in jiacametz, ipipilol cuxtic teucujtlatl, imamalacaquetzal.

Cuxtic teucujtlacopilli quetzalxicomaio. Iztac teucujtlacopilli, quetzalxicomaio,

tlapitzalli teruçiuh, ioan quiquixtli in mopicaz 534
iauc injc çemeua iauquixque, injc mjcali: in quach- 727
panjtl, cuxtic teucujtlapanjtl: ioan quetzalpanjtl in teruçiu in iauc, in omotac ie mexiquetza in jaqui quachpanjtl. Niman çemeua in iauquixque, injc mjcali,

quetzaltocatiuh, cuxtic teucujtlatl in tonatiuh ijxic 643
mantiuh in quetzalli iecaltic. Xilonochipetzactli, que- 714
tzalli in jiaoaio, cuxtic teucujtlatl in jiecpaio, in jcxaxacxic mamantiuh: cuxtic teucujtlatl in tlaconaltectli. Maquauitl iuxco in jauco tlatectli, quetzalcuitzcatectli, teucujtlaio, quetzalxiniliquj: auh in [441]
jcuecuetlacacaio mjiac quetzalli, oztlotlachicomjtl, in jpeoaoca quetzalxiniliquj: auh in jcuecuetlacacaio mjiac in quetzalli.

[p. 36 has no textual material]

291
531

Fifteenth Chapter, in which is described the adornment of the women.

Ic caxtolli oppohualc vncan mjtoa in jnnechichioa in çioa.

The orange colored shift gathered at the waist; the shift [decorated with] yellow parrot feathers: the shift with the stamp device at the neck; the shift with flowers overspread; the shift of smoky color; [shifts] with large embroidered [figures] at the throat, with [designs] of cut reeds; the shift with feathers; the tawny colored shift; the shift of coyote fur; the duck feather shift; [the shift] with dyed rabbit fur; the shift with the gourd and thistle [design]; the shift overspread with dahlias;[1] [the shift] with the eagle head in a setting, done in feathers; the shift with a border of flowers;

Vitztecoicujtlalpic vipilli, xexoloio vipilli, quechnenecujlhoaio vipilli, xachimcoioc vipilli, pocujpilli, veuej tlamachtli ixcuj, tolnzaianqui, potoncaio vipilli, quappachio vipilli, coioichcaio vipilli, tomoiuipilli, tlapaltechcauitica xicalnexaio vipilli, acxoxuchimcoioc vipilli, inqc vuicallo potoncaio xochitoio vipilli.

The skirt with an irregular [design], having a wide border; the skirt with serpent skins, having a wide border; the skirt with the step meander, having a wide border, the skirt with squared corner zones, having a wide border; the skirt with thin, black lines, having a wide border; the white skirt [like a] bed covering, having a wide border; the ocelot skin skirt, having a wide border; the skirt with brown pendants, having a border; the skirt with coyote fur pendants, having a border;

Chocuecujtl, patlaoac in jtzn: coatlaxipeoallo cueitl, patlaoac in jtzn, xicalcolinhqui cueitl, patlaoac in jtzn, tetenacaxio cuejtl, patlaoac in jtzn, tlilpipitzaoac cueitl, patlaoac in jtzn: cacamochihqui itzac cueitl, patlaoac in jtzn, ocelocuejtl, patlaoac in jtl; quappachpipilcac cuejtl, tzne: coyochcapipilcac cuejtl tzne.

301 Amber ear plugs; white crystal ear plugs; golden ear plugs; silver ear plugs; white obsidian ear plugs.

Apoçonalnacochtli, tnujlonacochtli itzac, cuztic tecucujtlanacochtli: itzac tecujtlanacochtli, itztacochtli itzac.

302 386 Their faces were painted with dry, colored [powders]; faces were colored with yellow ochre, or with bitumen. Feet were anointed with an unguent of burned copal incense and dye. They had hair hanging to the waist, or to the shoulders; or the young girls' lock of hair; or the hair [twisted with black cord and] wound about the head; or the hair all cut the same length. [Some] cut their hair short, [so that] their hair reached to their noses.[2] It was cut and dyed with black mud—[so] did they place impo-

Mouaoia, tlapalhoaztalitica: mouaoia, tecuçaltitica: mochapopoaoaia: copalaxtica mocuioiauja, tzonquemc, quauquepc, xiuitzocoleque, maxtlaoa, motzonquetzalitica, quiquauequj in jztzn, quiuacanepanoa in jztzn: tlatentoca, mopatinemj, quimamaujzmati in jztzneteon: moxiuhquilpa, inic pepetlaca iztzn: matlanthpalhujia, motlinochetzja, motzoncujlloa, moquechicujloa, moquechtetenna, molchiqujuhicujloa, mochichiauticujloa.

1. In Hernández, op. cit., I, p. 30, *cempoalxochitl* is identified as *Dahlia excelsa*, Ger. Rammonde (op. cit., I, p. 59), however, says of *cempoalxochitl*: "the Mexicans, *cempoalxochitl* or *cempoalxochitl*, *tlalquauhxochitl* or *tlalquauhxochitl* per abusum. (Lagunensis vulgarius, var.)." Manuel Urbina, in "Plantas mexicanas de los antiguos mexicanos," *Anales del Museo Nacional de México*, segunda época, Tomo I, pp. 515-19, mentions two kinds of *cempoalxochitl* (*zempoal*, *quetzal*), of one of which Hernández is quoted to the effect that it has "*flores carnosos purpureos*." Dr. Oliver la Farge (Mus. de Etnología, II, p. 278), giving *Tithonia tubaeformis* D. C. for *cempoalxochitl*, Urbina dubito o a *Arctotis acaulis* Burm. or Black.

2. *Mitad de jzmtzn*, the Real Academia de la Historia MS has *mitzquamaxtzitzin*—they left a tuft of hair over the forehead.

8: Barlow E-4 (no date)1949 NU7 Aztec NU7

NATURE OF THE PROVINCE

Inhabitants and languages.—The Mendizabal-Jiménez Moreno linguistic map indicates great linguistic complexity for this province: Náhuatl, Mixtec, Tlapanec, and Matlame.

Olinalan, celebrated for its lacquer-work, probably carried on that activity in pre-Hispanic times. From adjacent Tlalcoçauhtitlan Province, perhaps only a few kilometers away, "bateas" went as tribute to Texcoco.[a]

Provincial borders in 1519.—Because half the towns of the province cannot be identified on the maps of unexplored Guerrero, the north of this province is a great blank. It bordered, probably, on Huaxtepec Province in that direction, as on the west with Tlalcoçauhtitlan, on the east with Yoaltepec, and on the south with Tlapan, all of them fellow tributaries.

Regional names.—Somewhere in the dubious northeast began the region known as Totollan.[a]

TRIBUTE

Tribute of the whole province.—Quiauhteopan was a rich mining region, as is shown by the following list of its tribute to the highlands:

CLOTHING

400 large mantles**
1 warrior's costume with shield*

FOOD

100 jars of bee honey*

OTHER GOODS

40 large copper bells**
80 copper axeheads**
1 dish of little turquoises*

Tribute of the component towns.—Olinalan, in the mid-sixteenth century, rendered a sizable quarterly tribute of base gold, cacao, money resulting from the sale of cacao, and sixty little jars of honey (over

[a] See the section on Tlalcoçauhtitlan, above.

[a] *RNE*, 5: 57: "Piaztla ... está en la provincia de los Totoltecas de lengua mexicana diferente de los de la Misteca sujetos a la dotrina de la cabecera de Acatlan." Of the same town, it is said farther on (5: 77): "En este pueblo se habla la lengua mexicana corruta, porque es de la provincia de Totola."

824 ● 53

Third Chapter, which telleth of flowers artificially arranged.[3]

Flowers arranged with artifice: there were many kinds thus named, flowers artificially arranged — flower shields; flowers for clipped heads, or for shorn ones, or drums; or spreading [flowers]. As to these flowers the ancients were also deluded. They said: "It is not our right to smell in the midst — the center — of them; he alone, he who pervadeth all, Tlalocatzan, may smell that place. Our right is only to smell them there at the edges."

Injc ey capitulo, itechpa tlatoa, in xuchitl yn ye tlatlalilli.

Xuchitl ie tlatlalilli: ca mjec tlamantli injc motocaiotia in xuchitl tlatlalilli, chimalxuchitl, quauhxonxuchitl, quachic, vevetl, moiaoac: In itechpa yn xuchitl, no motlapololtiaya in vevetque, quiyoaia: ca amo tonemac in tlaxepantla, in ioepantla tiquinecuiquc ca çan icelitzin vel vncan motlanecuiltia in tloque naoaque, in titlacaoan: "çanijo tonemac, in vncan titlanecuiquc in itenco.

824 Fourth Chapter, which telleth of dried grains of maize.

Injc navi capitulo, itechpa tlatoa in tlaulli.

As to dried grains of maize, in many ways were the women none the less deluded. First, when they cooked it or set it in ashes — behold their folly: when they would place it in the olla with ashes, first of all they breathed upon it. It was held that in this way it would not take fright; thus it would not fear the heat. It was said that thus they mitigated the heat.

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Second, they deceived themselves in this way: if they saw or came upon dried grains of maize lying scattered on the ground, then they quickly gathered them up. They said: "Our sustenance suffereth: it lieth weeping. If we should not gather it up, it would accuse us before our lord. It would say: 'O our lord, this vassal picked me not up when I lay scattered upon the ground. Punish him!' Or perhaps we should starve."

In itechpa in tlaulli: mjec tlamantli oc noma, ic motlapololtia in cioa. Injc centlamantli: in iquac quicuxitia, in anoço quinequetza: izcatquj in ionetlapololtilitz, in iquac ie contemanque in nexcomjc: oc achtopa conalhuiovia, quilmach ic amo momauhtiz, ic amo motonalmauhtiz: quilmach ic contonallalilia.

Injc vntlamantli, injc nauztlacavia: intla oquitaque, in anoço oypan quiçato tlaulli chachaiaoatoc tlalpan: nimaa conpeuhtiuetzi, quitos: motolinja in tonacaiutl, mochochoquilinoc: ca intlacamo ticpepenaxque, ca techtelxpanuja in ixpantzinco totecujo: ca quimolhuiliz. Totecujoe, inin macoalli: ca amo nechpepen, in iquac tlalpan nicnemanoca: ma xicmotlatzacuilhili: auh anoce timoianaxque.

856 Fifth Chapter, which telleth of stepping over one.

Injc nauiilli capitulo, itechpa tlatoa in tecuencholhujlizt.

As to stepping over one, the natives also [were] deluded. When some child lay stretched out across one's path, if someone stepped over him, then they chid him who passed over him, saying to him: "Why dost thou step over him?"

It was said that thereby the child would grow no more; he would be only small. And in order to cure him, so that [this] might not befall the child, once again he stepped back over him.[4] Thus was it remedied.

In itechpa tecuencholhujlizt: no centlamantli ionetlapololtilitz in nican tlaca: in iquac tla aca mela-vatoc piltontli, necujlidoloc: intla aca cotecuencholhuj, nimaa caoa in aquin oetecuencholhuj, quilhuja. Tle ipampa in tictecuencholhuja:

quilmach ic ayocmo mamaz in piltontli, ça itzquichton ie: auh inje compatiuia, inje amo ipan muchiz oaz piltontli, oc ceppa quioalpancholhuja: ic vmpatia.

3. *Xuchitl ye ye tlatlalilli.* Corresponding Spanish text: "las flores, que se componen de muchas flores."

4. *Quioalpancholhuja.* Corresponding Spanish text: "otra vez atravesar tornar a pasar sobre el, por la parte contraria."